



FOX SEARCHLIGHT PICTURES Presents

In Association with TSG Entertainment

A PACIFIC STANDARD / 26 KEYS Production

LUCY IN THE SKY

Natalie Portman
Jon Hamm
Zazie Beetz
Dan Stevens
Colman Domingo
and Ellen Burstyn

Directed by.....Noah Hawley
Screenplay by.....Brian C Brown & Elliott DiGuseppi and Noah Hawley
Story by.....Brian C Brown & Elliott DiGuseppi
Produced by.....Reese Witherspoon
.....Bruna Papandrea, p.g.a.
.....Noah Hawley, p.g.a.
.....John Cameron, p.g.a.
Executive Producers.....Molly Allen
.....Leigh Kittay
.....Brian C Brown
.....Elliott DiGuseppi
Director of Photography.....Polly Morgan, ASC, BSC
Production Designer.....Stefania Cella
Film Editor.....Regis Kimble
Costume Designer.....Louise Frogley
Music by.....Jeff Russo
Casting by.....Ronna Kress
Music Supervisor.....Maggie Phillips

<http://www.foxsearchlight.com/press>

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LUCY IN THE SKY

In LUCY IN THE SKY, Natalie Portman plays Lucy Cola, a strong woman whose determination and drive as an astronaut take her to space, where she's deeply moved by the transcendent experience of seeing her life from afar. Back home as Lucy's world suddenly feels too small, her connection with reality slowly unravels.

Fox Searchlight Pictures presents LUCY IN THE SKY, directed by Noah Hawley from a screenplay by Brian C Brown and Elliott DiGuseppi and Noah Hawley, and story by Brian C Brown and Elliott DiGuseppi. The film stars Natalie Portman, Jon Hamm, Zazie Beetz, Dan Stevens, Colman Domingo and Ellen Burstyn, along with Nick Offerman, Tig Notaro, Pearl Amanda Dickson and Jeffrey Donovan. The film is produced by Reese Witherspoon, Bruna Papandrea, p.g.a., Noah Hawley, p.g.a. and John Cameron, p.g.a.

The filmmaking team includes director of photography Polly Morgan, ASC, BSC, production designer Stefania Cella, film editor Regis Kimble, costume designer Louise Frogley and music by Jeff Russo.

LUCY IN THE SKY

*"Now I was only a couple hundred miles up, but every day I looked down and — well, there it is.
All of it. Everyone you know. Everyone you could ever know.
On a tiny blue ball. Floating in nothing."*

-Lucy Cola

As astronaut Lucy Cola (Natalie Portman) floats alone in the vastness of space, the blue marble of Earth reflecting in her eyes, she's overcome with wonder and awe. Precious few ever behold the planet from this perspective. Lucy senses the majestic enormity and relative insignificance all at once.

How does life change after such a transcendent experience?

That's one of the questions behind LUCY IN THE SKY that intrigued filmmaker Noah Hawley. Inspired by real events, Natalie Portman plays Lucy Cola, an astronaut whose penchant for excellence earns her a coveted spot in the tight-knit boys' club at NASA. But after realizing her dream of going to space, Lucy's everyday Earthly existence suddenly feels stiflingly small. Laser-focused on training for her next mission, her life slowly falls apart as she loses touch with what's real — and what's really important.

Making his feature directorial debut, Noah Hawley, along with producers Reese Witherspoon, Bruna Papandrea and John Cameron, tell the story of a brilliant and determined woman nearly undone by her own dreams.

"That adjustment of having gone up to see the celestial everything and then you come back and go to Applebee's — it's a very weird transition that seemed really interesting to me," says Noah Hawley.

Studies show astronauts can experience personality changes and a feeling of disconnection— and even cellular changes¹— after spending time in space. For Lucy Cola, that mental unraveling leads her to frantically drive across the country to confront a former lover and his new girlfriend.

“My interest in telling this story is to figure out, well, why does Lucy unravel the way she does?” Hawley says.

Hawley was most interested in exploring the psychology behind Lucy’s actions: What would inspire such disturbing behavior, particularly from someone who’d been the image of space-worthy perfection?

“By 34, Lucy has achieved her every dream and has to find a new dream,” Hawley says. “None of this stuff is easy to navigate. And, you know, she spirals out a bit, which is human.”

Portman was also drawn to the humanity of Lucy’s story.

“To be an astronaut, you obviously have to be the best of the best — the brightest, the hardest working, the most physically fit, the most mentally capable, the most socially apt,” Portman says. “And then she just kind of falls apart. I think it’s so human to see someone who’s so high-functioning be fallible.”

SHAPING LUCY’S STORY

Inspired by real events, the provocative screenplay immediately caught the attention of producers Bruna Papandrea and Reese Witherspoon.

“I was always fascinated with this idea of what it is to have experienced something greater than most people experience and then acclimating back to a normal kind of life,” Papandrea says. “And I’d seen it in my own life even when I went away to film sets. You’re in these crazy places telling these stories, and then you go home and you’re doing the school route and it’s kind of back to normal.”

The producers of *WILD*, *GONE GIRL* and *HOT PURSUIT* deeply related to the plight of an overachiever like Lucy. After finding a home for the project at Fox Searchlight, where they’d made *WILD*, they went about further refining the story.

Writer John-Henry Butterworth modified the original script by Brian C Brown and Elliott DiGuseppi to focus more on Lucy and how her life on Earth changes after seeing the planet from afar. As she dreams of and trains for her return to space, she gradually loses her personal tethers. Butterworth uses elements of magical realism to show Lucy's grip on reality slipping.

Those developments piqued Noah Hawley's interest — first as a writer and ultimately as director and producer.

"What appealed to me about this movie was that sense of really developing it cinematically, to explore her emotional experience," Hawley says. "It's really to try to get inside her state of mind."

Hawley loved the subjective nature of the story, which he has explored for his groundbreaking television series *LEGION*. That story is told from the perspective of the protagonist, who believes he has psychic abilities but may also be suffering from a mental illness.

"If he's seeing things that aren't real, and he doesn't know if they're real or not, that's our experience as well," Hawley explains.

That sensibility is what made him the perfect leader for *LUCY*, Papandrea says.

"One thing we knew was essential was finding a filmmaker who could organically and emotionally tell a story that had elements of magical realism," Papandrea says. "Someone who would use the craft of filmmaking in a really unique way. That was evidenced not just in the things he had directed, but in terms of the worlds he had created with *FARGO*, in his novels and with *LEGION*."

Producer John Cameron (*FARGO*, *THE BIG LEBOWSKI*) says the filmmaker connected with Lucy's challenges right away.

"Noah saw, as he often does with his great powers of perception, the story at the core — the human story at the core — and he was intrigued by that: a woman struggling to make it all work," Cameron says. "That's what hooked him initially."

The director was also excited about using experimental visual techniques to convey Lucy's mental state. One example is treating aspect ratio (image size) as a storytelling device, shrinking the frame when Lucy is on Earth and broadening it when she's in space.

"That's some of the fun of this," Hawley says. "When she's in space, we're in our widest aspect ratio. But when she comes down, her world shrinks. And literally we use the screen as a tool. We go down to a smaller aspect ratio, so suddenly she's in a box. The story's in a box."

The intention was to make Lucy's perspective feel deeply personal, even as she makes illogical and impulsive decisions.

"We're telling the story in such a majestic way, hopefully it creates something elevated," Hawley says. "My hope is that the audience acknowledges, along with us, that it's complicated. Life is complicated."

FINDING LUCY

At the heart of *LUCY IN THE SKY* is tenacious, hardworking astronaut Lucy Cola, played by Natalie Portman.

Portman has transfixed audiences from her first appearance onscreen: as a 12-year-old in *THE PROFESSIONAL*. With more than 45 films to her credit, Portman's roles span genres, including biopics (*JACKIE*), thrillers (*V FOR VENDETTA*, *CLOSER*), comedies (*MARS ATTACKS*) and fanboy fare (*AVENGERS: ENDGAME*, *STAR WARS: EPISODES I, II and III*). She has been nominated for three Academy Awards, winning best actress in 2010 for *BLACK SWAN*.

But Portman confesses she still dreams of being an astronaut.

"That's why it's fun to be an actor," she says. "Because you can try things that you might not get to do in real life."

(As a caveat — and perhaps note to NASA — she adds that if a trip to space “became a real option, yeah, I would definitely go for that.”)

Portman joyously dug into her research, visiting NASA and meeting with former astronauts and space-program employees. She read personal accounts of space travel, watched as many documentaries as she could and studied the history of women in the space program.

“I’ve gotten kind of obsessed with space and the travel concepts that humans have endeavored and succeeded in this area,” she says. “It’s really incredible.”

Beyond the astronautical appeal, though, Portman was drawn to the essential humanness of the character and her story.

“I think that the human experience is kind of always searching: searching for meaning, searching for who you are, searching for relationships with other people, and Lucy’s going through all of that,” Portman says. “She’s facing the biggest questions of life because of this experience of being exposed to the vast nothingness of space. She’s confronting her relationships, her desires... and her own major flaws. When you have to look at yourself in the mirror like that, it’s kind of the rawest human experience you can have — to face your own ugliness.”

The film also “takes this sort of feminist road,” the actress says, as it explores how gender stereotypes may have affected personnel relations and opportunities at NASA.

The New York Times² recently reported about the particular challenges female astronauts face at NASA even today as the organization prepares for another moon landing in 2024.

“In a scenario where the guys with the right stuff, you know, typically have been really daring and done kind of crazy and courageous things — and that’s what made them fit to be astronauts,” Portman says. “And a woman with the same kind of behavior might be called erratic or crazy, where the guys get high-fived for it.”

With Lucy in nearly every frame of the film — and the story told from her perspective — casting the right actress was critical, Hawley says.

“I tend to write and make things that are real ensembles with multiple characters on a collision course. This is a single-lead story, and the fear with that is always if you cast the wrong person, it can be a rollercoaster,” the director says. “What I really like about Natalie is she has great artistic ambitions, and she’s up for anything. She also has a great analytical mind for the material.”

He adds that his star’s performance further illuminated Lucy for him.

“Natalie is so transformed in this role, both physically and the elements that are brought out from her,” Hawley says. “She has a strength to her, and that’s allowed me to see the character in a way that’s three-dimensional.”

Adds producer Bruna Papandrea: “I can’t imagine anyone else.”

“It was essential to really identify with Lucy at the beginning of the movie — to want her to succeed, to be happy for the fact that she got to do this and to want her to go back to space,” she says. “And Natalie is incredibly relatable. She’s very empathetic as a person and I think it comes through on screen.”

Portman says Hawley created a wonderful working environment for bringing Lucy to life.

“Noah’s very kind, very thoughtful, very considerate as a director, and of course incredibly intelligent,” she says. “He assembles very intelligent people around him and very kind people around him, so it’s been a very calm atmosphere — unusually calm for filmmaking.”

Hawley credits his cast and crew’s talent and professionalism for that.

“I joked with Natalie that when they write the book about the making of this movie, it will just say, ‘They made the movie,’” Hawley says. “There was no drama to it outside of, you know, we’re just professionals coming in and doing the work every day and putting the drama onscreen.”

MAGICAL REALISM AND CREATING LUCY'S WORLD

From his earliest involvement with the project, filmmaker Noah Hawley was keen to get inside Lucy's headspace, and saw magical realism as the way in.

As producer John Cameron explains: "Magical realism is what we're calling it — that the subjective experience that Lucy goes through on her return to Earth is embodied in the filmmaking. The techniques and approach that Noah is using give us that visceral feel of what she's experiencing."

Hawley achieves an otherworldly feel through narrative metaphors — like the chrysalis-to-butterfly theme throughout the film — along with experimental camerawork and subtle image shifts that correspond with Lucy's emotional trajectory.

"The idea of magical realism is you have to create reality in a way that's completely realistic and familiar to people," Hawley says. "Then when you take these magical turns, these slightly surreal turns, they have real impact."

For the reality side of the equation, director of photography Polly Morgan and production designer Stefania Cella worked closely to develop a grounding look for the film.

"We really talked about the color palette, the feel, textures, the mood of the film," Morgan says. "Just everything related to Lucy's journey and how we could represent that in a painterly way."

They decided on distinct color schemes for the film's three main settings: outer space, NASA headquarters and Lucy's Texas home. Deep blues and crisp whites denote space; a dash of vivid red and yellow set things apart at NASA; while Lucy's Earthly life is rich with natural hues of green and brown.

"As she begins to go a bit mad, the colors brighten," Hawley says. "So that when the movie goes to a darker place emotionally, it doesn't go to a darker place physically."

To capture the hopeful nature of space travel, Cella and art director Samantha Avila embraced a 1960s-inspired, vintage vibe.

“Even though we had a lot of research on these NASA training facilities and the Johnson Space Center,” Avila says, “we took a little license and aesthetic liberty in order to create the perspective from Lucy’s eyes.”

Much of the magic in the magical realism comes through creative camera techniques, including two experimental approaches developed specifically for the film. Hawley challenged himself and his team to use the screen itself as a storytelling device.

“How do I say she went up to space and everything seemed so big and she came down and everything seemed so small?” he wondered. “One of the early ideas was, if we’re in full widescreen when we’re in space, then when we’re on Earth, we shrink the box. Now the movie is literally more claustrophobic, and she’s living in a world that’s physically smaller. It’s a way to very clearly show the audience what the feeling is.”

Morgan explains: “When she’s at her freest and most comfortable, the frame will open up to 240 widescreen. And when she’s feeling more constrained, it closes down to 4:3. The 5:1 aspect ratio is a device that we’re using to show her isolation from the world at large. It helps us to feel the difference in Lucy’s emotional state.”

Shifting the image size led the director and cinematographer to consider other visual experimentations.

“Once I started to think about the box in which the story is told — the idea that we’re in a rectangle, then we’re in a square — I thought, well, why are we restricted to those two shapes?” Hawley says. “I saw these photos by Andreas Gursky where, I believe with a series of cameras, he’ll take an impossibly large image, he’ll stitch it all together, and you get a feeling of scope.”

Hawley tasked his creative team with replicating the concept to stretch and elongate certain images in the film, an effect they called “tiling.”

“The wonderful thing about Noah is he challenges us to push boundaries that we never dared go near — or even thought to go near,” Morgan says.

Adds visual effects supervisor Lou Pecora: “I’d seen the pictures of Andreas Gursky before, but for some reason it never dawned on me to even wonder how he did them. Then when Noah says, ‘I want these in the movie and here’s how I want them,’ I’m like, now I’ve got to figure out how to do it!”

Pecora experimented with his own camera to capture the effect, venturing to one of the film’s locations to do what he calls “a quick, sneaky little test.”

Those tests ultimately informed Morgan’s shooting technique — and delighted Hawley. Describing the results, the director says, “Everything in our brain tells us this is an impossible shot, and yet we don’t know how it’s impossible or why it’s impossible, but it’s creating a feeling in us as we watch it.”

Another innovative visual technique they created is the “infinite zoom,” in which character and background appear to move independently.

The approach was conceived to reflect Lucy’s emotional state when she learns that her grandmother is in the hospital, Morgan says.

“You know when you have a really traumatic event and you have to go somewhere, and you can’t really remember how you got there because it was all such a blur? So she’ll actually travel from her house to the hospital throughout the infinite zoom, and the shot continues to take her into her grandmother’s room at the end,” the cinematographer says. “I think it’s going to be something special that you haven’t seen before.”

Again, Pecora conducted his own camera experiments to develop the technique, which ended up being among his favorite shots in the film. He even led the crew that captured the images they used.

“We went out in the middle of the night, a small crew of about 10 of us — the infinite unit — and shot overnight into the dawn, the first main piece of this,” Pecora says. “They even started calling me Infinite Lou on the walkie-talkie, which, I guess you could have worse nicknames.”

Bringing together all of these technical elements of magical realism the audience is able to go into Lucy's mind and experience her distorted reality as she does.

"I really wanted to try to make a movie that puts you into her state of mind," Hawley says. "It's a story in which a woman ends up doing things that ordinary people might look down on or judge her for. And what was interesting to Natalie and I was to try to find empathy for her along the way. Because it's very easy to root for people when they're making good choices. It's harder when they're making bad choices. But that's exactly the moment when they need empathy the most."

LUCY'S LOVES

The three most prominent relationships in Lucy's life undergo dramatic changes after she returns from space, and each contributes to her decline. She begins an affair with a colleague, leaves her loyal husband, then loses her grandmother, the stalwart maternal figure in her life.

Jon Hamm plays Mark Goodwin, the strapping, recently divorced astronaut whose flirtation with Lucy becomes an affair. The Emmy-winning actor (*MAD MEN*) says he was drawn as much to the story's existential questions as he was the character he portrays.

"Much more than the story being about a love triangle or a relationship, it's really more about how we, as human beings — and especially as people that have seen the Earth from a different perspective — have to adapt to that in our daily lives and how difficult that is," Hamm says. "It's sort of a philosophical drama."

Mark has firsthand experience with how space flight can change one's worldview, says writer-director Noah Hawley.

"Jon Hamm's character is very much on his own journey," Hawley says. "He's about to go back up into space and he has his fears and doubts about it. I mean, how many times can you ride the rocket and survive? So there's a certain self-destructiveness that he's going through as well."

Hamm says Mark embodies the quintessential pilot trope: a “tremendously confident,” take-charge guy.

“There’s that kind of swagger that comes not only with that but being from Texas,” Hamm says, “and truly having the pressure of having people’s lives in your hands and needing to get the job done.”

To help create the character, Hamm learned from an astronaut who spent a year on the International Space Station about just how challenging it is to live in that environment — and return to regular life on Earth.

“When you spend a year in space, every single thing that you do demands constant focus...because if you don’t, you die or someone on your team dies or something catastrophic happens. And he said it’s exhausting,” Hamm says. “You get home and you’re completely drained, and it takes a little while to kind of ramp back up into just living a normal life where you’re not hyper-focused.”

Producer Bruna Papandrea says she pictured Mark as a classic, all-American hero, adding that Hamm was her first choice to play him.

“It was really important that you had someone who is incredibly charismatic, but also very complicated in their own right and having their own struggles with coming back from space and living in the world and what that feels like,” Papandrea says. “And I think Jon has all that.”

Star Natalie Portman adds: “He, of course, fits your idea of what an astronaut looks like, and sounds like, and moves like.”

“Jon is an actor I’ve admired for a really long time, and it was great to get to work with him,” Portman says. “He’s really wonderful, very kind and considerate. And it was great to have this really great actor to work opposite with these kinds of crazy emotional scenes and romantic scenes.”

In contrast to the swaggering astronaut is Lucy’s endearingly devoted, ever-supportive husband, Drew Cola, played by DOWNTON ABBEY and LEGION star Dan Stevens.

“We love Dan Stevens,” Hawley says. “We love Natalie’s husband in the movie.”

Stevens was excited to be part of Hawley's first feature — and to play such a good-hearted character.

"It's a very different role to many roles I've been playing lately, particularly David Holler in *LEGION* with Noah. It's almost the total opposite, really," Stevens says. "To play this optimistic, positive guy alongside Natalie has its own challenges."

Drew is a faithful man in every sense, the actor says — to his wife, to NASA and to doing what's right.

"Noah had me go off and listen to some Joel Osteen and all that kind of stuff, which I also think influences Drew's outlook: just dogged faith and lots of prayer and everything's achievable and everything's going to be fine. And it isn't always," Stevens says. "And when Lucy goes off the rails and leaves him, that fundamentally rocks Drew and the world of his belief."

Stevens says his character's look was partially inspired by a one-word email he got from the director about a month before shooting began.

"It just said, 'Mustache, question mark,'" Stevens recalls. "I don't know, it brings a certain something to the character. It's just a different look for me, which is fun."

Hawley has novel-like understandings of who his characters are and offers very specific details to explain them, Stevens says. Drew, for example, is "the guy who has this sort of leather BlackBerry holster, you know, a mustache," the actor says. "It's a great note. All these things influence the sort of guy that he is."

Portman adds, "Dan is just a delight to be around. He's like the sunniest, sweetest, very, very smart person also, and very talented. He brought his telescope all the time so we could look at the stars at night. The whole crew would be able to go check out Jupiter on a break between scenes, so it was really fun working with him."

The rock in Lucy's life is her Nana, a hard-drinking, tough-minded woman played by legendary Oscar-winning actress Ellen Burstyn (*THE EXORCIST*, *REQUIEM FOR A DREAM*). Nana Holbrook raised Lucy to be hard-working, responsible and diligent.

As Portman explains it, Lucy has “an ingrained resilience and strength that is endowed from her grandmother. It’s kind of no-nonsense, no-frills. Get the job done.”

Adds Hawley: “She was someone who was always told by her grandmother that she would have to work harder than everybody else. And she did, and it took her to space.”

SUPPORTING CAST

Further populating Lucy’s world are her NASA colleagues and the teenage niece temporarily in her care.

Lucy develops an unexpected connection with another female astronaut, Erin Eccles, played by Zazie Beetz (DEADPOOL 2, ATLANTA).

Beetz connected with Lucy’s experience as much as Erin’s, saying, “My character plays a role, sort of, in Lucy’s disintegration of self.”

Initially poised to be adversaries, the two women develop a more nuanced relationship throughout the film.

“When I read the script for the first time, I went to Noah and I was like, ‘We need more Erin!’” Beetz says, laughing about her exchanges with director Noah Hawley. “Not so much selfishly, but in the function of pulling the rug out from under Lucy’s world.”

Erin and Lucy connect, Beetz says, but there’s still friction.

“We’re the few women in this program, and I think that draws us together and makes us want to support each other,” she says. “But there’s also a point of a deeper rivalry that can exist, too, if there’s a feeling that there can only be one of us and there are so few spots on upcoming missions.”

Adds Portman: “I liked that we built a relationship for our characters that was more of a mentorship than a catfight. Because we don’t need to see that, and it’s not really what this is about. Noah was really wonderful in helping shape that, so my anger was never directed at her. It was more at the patriarchy and trying to warn her against what awaits her.”

However complex their dealings onscreen, working together was a pleasure for both performers.

“Natalie’s so lovely,” Beetz says. “I’ve really just appreciated her presence and her energy so much. And seeing how playful she is with has been such a wonderful thing for me to just watch and observe.”

Portman is a fan of Beetz’s, too, saying, “Zazie’s incredible.”

“She’s incredibly intelligent and interesting and very, very sweet, and really talented. It was fun getting to watch her work and to work with her,” Portman says.

Another key relationship in Lucy’s life is with her 16-year-old niece, who serves as a grounding reality-check. Blue Iris is played by Pearl Amanda Dickson (CRIMINAL MINDS, LEGION).

“As Lucy’s world falls apart, Pearl’s character is dragged along on this adventure in a way that allows us to see her journey through somebody else’s eyes,” Hawley says. “There’s a moment in the film where Natalie’s at her most extreme where we suddenly switch to Pearl’s point of view. And Natalie’s character realizes that that’s what I look like from the outside — Lucy is crazy. And it makes it more emotional. It makes it more grounded.”

Producer Bruna Papandrea says Dickson recalls “a young Jennifer Lawrence.”

“She just has this beautiful, natural quality about her,” Papandrea says. “In a way, I see her as kind of the audience’s point of view: We’re watching a little bit of a train wreck with what’s happening with Lucy, and (Pearl’s character) has this beautiful observational quality about her.”

Portman calls her teen costar “an amazing, amazing young person.”

“It was really fun getting to watch her make her first film,” she says.

Rounding out the supporting cast are other multi-talented performers with remarkable careers. Comedian Tig Notaro (ONE MISSISSIPPI, TRANSPARENT) plays a fellow astronaut, Nick Offerman (PARKS AND RECREATION) is a NASA counselor, Colman Domingo (SELMA, FEAR THE WALKING DEAD) is a NASA official, and Jeffrey Donovan (BURN NOTICE, SICARIO) plays one of Lucy’s most caring supervisors.

“Noah just texted me one day and said, ‘You want to come do a movie about astronauts?’” Donovan says. “And I said anywhere, anytime for you. Because I had worked with him on the second season of FARGO and I think he’s one of the visionaries in our industry. I didn’t care what the role was. I would have been sweeping a broom in the background — I’m serious! — behind Jon and Natalie. Which is interesting, because I think I am, actually, sweeping a broom behind Natalie and Jon.”

BUILDING THE CREW BEHIND THE MISSION

In assembling his creative team, Hawley wanted more than just gifted artists who embraced the film’s unconventional visuals and flawed protagonist. He wanted a crew of women.

“I felt it was very important to have a female cinematographer and to have a female production designer — and to have as many women on the movie as possible to help me explore Lucy’s mindset,” the filmmaker says.

“It’s a female-centric film,” adds producer John Cameron. “And it was important for us to staff the film with female creatives for obvious reasons: it’s a different worldview and different experiential level.”

They tapped cinematographer Polly Morgan, who had worked on LEGION, as director of photography. Already a fan of Hawley’s creative approach, Morgan says she was basically on board before seeing the screenplay.

“I wanted to keep working for Noah. And when he told me that he was doing a feature film, I was excited before I read it,” Morgan says. “Then, when I read it, it was such a subjective emotional story, filled with magical realism. The script itself is written in a very visual way, so I had a clear understanding that this was something special and visually unique.”

She was particularly inspired by the idea of using different image sizes and other creative camera stylings to illustrate the more magical elements of Lucy’s inner life.

“I’m drawn to these stories that represent a human experience. And the magical realism is a tool that helps us get inside Lucy’s head,” Morgan says. “It really helps us to understand, through metaphors, what she’s experiencing and the struggles she’s going through.”

Working with changing aspect ratio inspired Hawley and Morgan to experiment with other visual tweaks, including an “infinite zoom” that creates an unusual relationship between character movement and background, and a “tiling” technique that appears to stretch images to impossible dimensions.

“The key to doing it is really hiding it within the storytelling,” Morgan says. “Our hope is that, for the viewer, it will just be a subconscious part of the film which hopefully will evoke an emotional reaction.”

Hawley’s inventive visual concepts inspired the entire creative team to try new things, she says.

“Noah’s ideas and approach are completely unique to him,” Morgan says. “He definitely has an amazing visual brain and I think it spreads across the bandwidth to music and everything.”

Composer Jeff Russo concurs. “The magical realism element allowed me to treat the score with the same elements. I could add sounds that floated outside of the soundscape and then blend that with the melodic instruments,” says Russo, a frequent Hawley collaborator. “I added infinite echo to the flutes to create a ‘hyper real’ sound that doesn’t exist in reality and I worked with custom hand built instruments to create sounds that aren’t made by traditional instruments.”

Production designer Stefania Cella (THE GREAT BEAUTY, BLACK MASS, DOWNSIZING) was also drawn by Hawley’s creativity — and the chance to work in space.

“I’m a big fan of Noah’s work,” Cella says. “I love what he did with FARGO the TV show and on LEGION. I think he’s an excellent writer.”

The admiration is mutual. Says Hawley: “There is no better production designer for a magic-realism astronaut film than Stefania.”

“I’ve never done space,” Cella continues. “So it was something different than the normal, average sets for movies, which are apartments and stuff like that. I wanted to challenge myself.”

Those challenges included adapting her designs to accommodate aspect ratio shifts as well as the infinite zoom and tiling techniques. Because things that would ordinarily be in frame could be omitted or distorted, Cella worked side-by-side with Morgan throughout the project — an experience she relished.

“I’ve never worked with a female director of photography on a feature film,” Cella says. “Polly and I developed a very close, collaborative relationship.”

For art director Samantha Avila (WESTWORLD, A WRINKLE IN TIME), the opportunity to work with Cella and Hawley — in space — was one she couldn’t pass up.

“I think Stefania has a unique and distinct sense of texture and environment with the characters and what they’re interacting with. She has a really good sense of story and telling that aesthetically on camera,” Avila says.

She also found Hawley’s ideas and enthusiasm inspiring.

“Noah’s such an incredibly smart and creative person,” Avila says. “To feel like you don’t have (artistic) limits, it sets things in motion. You want to be a part of the film when somebody is that invested and excited.”

The clincher for Avila was the NASA connection and the story’s setting in her home state of Texas.

“My elementary school, it was The Challengers,” Avila says. “Growing up in Texas, and everything (in the film) that speaks to the Texas flavor of things — Texas, NASA —it was a unique opportunity to have all those things come together,” she says.

Cella tapped another Texas native (and frequent collaborator), John Bush, as set decorator.

“I grew up in Houston,” Bush says. “I had astronauts visit me in elementary school and I knew a lot of the people in the program, so it meant a lot to me.”

The team also includes costume designer Louise Frogley, who helped create the distinct color palettes for NASA, space and Lucy’s intimate world.

“I admire both Noah Hawley and Natalie Portman,” Frogley says, “So the project was very attractive.”

Developing and implementing the experimental optics is visual effects supervisor Lou Pecora (SPIDER-MAN: HOMECOMING, X-MEN: DAYS OF FUTURE PAST).

Pecora, who also works on LEGION, was quick to sign on because Hawley is “incredibly visually driven,” which makes the work challenging and fun.

“With Noah, the thing that I really fell in love with on LEGION and that I was thrilled to be a part of this movie is that he has these very specific and distinct ideas, and they’re different than any of the other challenges I’ve had to face before,” Pecora says. “A lot of times it’s influenced by art. Sometimes it’s influenced by a poem. Sometimes it’s influenced by a little clip of a video he saw. So most of the puzzles I have to solve for Noah are ones I’d never thought of before.”

The tiling and infinite zoom techniques are perfect examples. Pecora developed both through off-hours experiments.

“I’ll just run out with a camera and a tripod and a couple friends, and we’ll just test stuff on weekends or in the middle of the night or whatever,” he says.

Pecora also enjoyed the chance to employ special effects in service of an emotional, character-driven story.

“It allows me an opportunity to be subtle with our effects and have some nuance,” Pecora says. “I’m really excited about playing this with a delicate hand and being able to do effects in a way that you normally don’t see in movies.”

Producer Bruna Papandrea says she was impressed with Hawley’s close-knit group of collaborators and the stimulating working environment. She was inspired by the seemingly endless flow of creative ideas on set and the number of women in charge.

“I have a company that’s all about putting women in front of and behind the camera. The amazing thing about Noah is it was really important to him that to have a really strong female team as his heads of department,” the producer says. “The other thing I’m really proud about with this movie is we have a lot of women where you don’t always find them. Our transportation captain is a woman. We have a female grip! That has really invigorated me to see, and I find it really inspiring to other women who can see women in different roles behind the camera, not just the director’s chair.”

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Endnotes

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CAST BIOS

Natalie Portman (Lucy Cola)

Natalie Portman is an Academy Award®-winning actress (BLACK SWAN), director, and activist. Portman was recently seen in Brady Corbet's VOX LUX and Alex Garland's highly anticipated second feature, ANNIHILATION. It was recently announced that Natalie will return to the Marvel universe as Jane Foster in THOR: LOVE AND THUNDER, which will release on November 5, 2021.

Previously Natalie appeared in Pablo Larraín's film, JACKIE, in which she starred as First Lady Jacqueline F. Kennedy. For the role, Portman was nominated for an Academy Award, a Golden Globe, a Screen Actors Guild Award, a BAFTA Award, and won the Critics' Choice Award.

She wrote, directed, produced, and starred in A TALE OF LOVE AND DARKNESS, which made its world premiere at the 2015 Cannes Film Festival and its North American premiere at the 2015 Toronto International Film Festival.

She has also executive produced and narrated the recently released documentary EATING ANIMALS. The film examines mankind's dietary choices and is based on Jonathan Safran Foer's memoir.

In addition to her film work, Portman also devotes her time to several humanitarian causes. As an Ambassador of WE, Portman lends her time to the organization that empowers youth to remove barriers that prevent them from being active local and global citizens. Natalie is also a founding member of Time's Up, a campaign led by women in the entertainment industry for men and women everywhere to ensure equality and safety in the workplace for everyone. A Harvard graduate with a degree in psychology, Portman has studied at Hebrew University in Jerusalem.

Jon Hamm (Mark Goodwin)

Jon Hamm's nuanced portrayal of the high-powered, advertising executive Don Draper on AMC's award-winning drama series MAD MEN has firmly established him as one of Hollywood's most talented and versatile actors. He has earned numerous accolades, including an Emmy Award in 2015 for Outstanding Actor in a Drama Series, Golden Globe Awards in 2016 and 2008, Television Critics

Association Awards in 2011 and 2015, a Critics' Choice Television Award in 2011, as well as multiple Screen Actors Guild nominations. MAD MEN concluded its seventh and final season on May 17, 2015.

This spring, Hamm appeared in Neil Gaiman's GOOD OMENS series for Amazon. Additionally, Hamm can soon be seen starring in Scott Z. Burns' THE REPORT opposite Annette Benning and Adam Driver. Next summer, Hamm can be seen in TOP GUN: MAVERICK with Tom Cruise and Miles Teller. Hamm is currently in production for THE BATTLE OF RICHARD JEWELL, directed by Clint Eastwood.

In 2018, he starred in Drew Goddard's BAD TIMES AT THE EL ROYALE for Twentieth Century Fox as well as in the Warner Bros. comedy TAG opposite Ed Helms and Jeremy Renner. He also starred in Tony Gilroy's BEIRUT alongside Rosamund Pike. Hamm starred as a former U.S. diplomat who returns to service to save a former colleague. Critics called Hamm's performance his "best work yet."

In 2017, Hamm starred in Edgar Wright's hugely successful heist thriller BABY DRIVER opposite Ansel Elgort, Kevin Spacey and Jamie Foxx. Hamm also appeared in the independent film MARJORIE PRIME.

In 2016, Hamm starred in 20th Century Fox's KEEPING UP WITH THE JONESES, opposite Zach Galifianakis and Isla Fisher. In 2015, Hamm loaned his voice to the wildly successful Universal Pictures animated feature, THE MINIONS, alongside Sandra Bullock and Steve Coogan. Hamm's previous film credits include Disney's MILLION DOLLAR ARM, based on a script by Thomas McCarthy and directed by Craig Gillespie, FRIENDS WITH KIDS, written and directed by Jennifer Westfeldt; BRIDESMAIDS with Kristen Wiig; Ben Affleck's THE TOWN, Zack Snyder's fantasy thriller SUCKER PUNCH, HOWL with James Franco, SHREK FOREVER AFTER, in which he voiced the character 'Brogan,' THE DAY THE EARTH STOOD STILL with Keanu Reeves, Jennifer Westfeldt's IRA & ABBY and KISSING JESSICA STEIN, and WE WERE SOLDIERS.

Hamm's appearances on the Emmy-winning comedy, 30 ROCK, from 2009-2012 earned him three Emmy nominations for Outstanding Guest Actor in a Comedy Series. He has also hosted SATURDAY NIGHT LIVE three times, once in 2008 and twice in 2010 to critical acclaim. In addition to MAD MEN, Hamm also appears the second season of Netflix's UNBREAKABLE KIMMY SCHMIDT

created by Tina Fey and Robert Carlock. Hamm played Reverend Richard Wayne Gary Wayne, the senior prophet who fools four women into being held captive for fifteen years while they believe to have survived the apocalypse. The role earned him an Outstanding Guest Actor in a Comedy Series. His additional television credits include, A YOUNG DOCTOR'S NOTEBOOK, a BBC miniseries in which he stars opposite Daniel Radcliffe and also executive produced, the Larry David film CLEAR HISTORY for HBO. Hamm first came to audience's attention in the NBC series PROVIDENCE. Signed for a cameo role, he impressed the producers so much that he ended up with an 18-episode run on the series.

A native of St. Louis, Missouri, Hamm received his Bachelor of Arts in English at the University of Missouri-Columbia and currently resides in Los Angeles.

Zazie Beetz (Erin Eccles)

The German-born, American actress Zazie Beetz is best known for her co-lead role as Donald Glover's on-and-off-again girlfriend "Vanessa," in FX Networks' Golden Globe-winning series, ATLANTA. The show, which premiered its second season in March 2018, earned Beetz an Emmy-nomination for Best Supporting Actress in a Comedy Series, and will return for a highly-anticipated Season 3 in 2020. The critically acclaimed series has also scored an early Season 4 pick up by FX.

Beetz recently wrapped production for the upcoming DC Comic's thriller, JOKER alongside Joaquin Phoenix and Robert De Niro. The film will premiere at the 2019 Venice Film Festival in competition, and release in theaters on October 4, 2019. Adding on to her anticipated fall 2019 releases, Beetz will appear opposite Kristen Stewart in the Joan Seberg political thriller, SEBERG.

Later this year, Beetz will also be seen on the big screen in Annapurna Pictures' thriller, WOUNDS opposite Armie Hammer. The film premiered at Sundance Film Festival in 2019.

Currently, Beetz is in production for NINE DAYS, directed by Edson Oda in his directorial debut. Beetz will appear in the film alongside Winston Duke, Bill Skarsgard, Benedict Wong and David Rysdahl.

Recently, Beetz returned to the television screen in Jordan Peele's anthology reboot of THE TWILIGHT ZONE on CBS All Access. She appeared in the season finale, which premiered on May 30, 2019.

Among Beetz's recent film credits include: Netflix's HIGH FLYING BIRD, Marvel Studios' blockbuster DEADPOOL 2 opposite Ryan Reynolds, A24's SLICE opposite Chance The Rapper, and SOLLERS POINT. Beetz is a native New Yorker.

Dan Stevens (Drew Cola)

Dan Stevens most recently starred in Noah Hawley's highly acclaimed Marvel series LEGION, which wrapped its third and final season on FX in August of 2019.

Up next for Stevens is CALL OF THE WILD with Harrison Ford, and BLITHE SPIRIT, an adaptation of Noel Coward's classic comedy, starring Judi Dench and Isla Fisher.

Previously, he starred as The Beast in Disney's smash hit the live action BEAUTY AND THE BEAST. Other projects include HER SMELL, a punk rock picture starring Elisabeth Moss, and Gareth Evans' APOSTLE, a Netflix original in which Stevens plays a man who goes in search of his missing sister. He also starred as Charles Dickens in THE MAN WHO INVENTED CHRISTMAS, in the romantic comedy PERMISSION opposite Rebecca Hall, in the cult hit THE GUEST, NIGHT AT THE MUSEUM III, A WALK AMONGST THE TOMBSTONES, CRIMINAL ACTIVITIES, COLOSSAL, and THE TICKET.

Stevens' television credits include the Golden Globe-winning drama DOWNTON ABBEY, HBO's HIGH MAINTENANCE, SENSE & SENSIBILITY, THE LINE OF BEAUTY, FRANKENSTEIN, as well as roles in the TV movies MAXWELL and DRACULA.

Stevens' theatre credits include THE HEIRESS on Broadway, ARCADIA, THE VORTEX and HAYFEVER in the West End, and EVERY GOOD BOY DESERVES FAVOUR at The National Theatre in London.

Colman Domingo (Frank Paxton)

A Newport Beach Film Festival's Artist of Distinction award recipient, Colman Domingo is a Tony®, Lawrence Olivier, Drama Desk, Drama League and NAACP Award-nominated, OBIE and Lucille Lortel Award-winning actor, playwright and director.

Domingo recently starred in Barry Jenkins' Golden Globe-nominated, sprawling, James Baldwin drama IF BEALE STREET COULD TALK. Up next, Colman will star in A24's ZOLA and will be seen starring in the independent film THE GOD COMMITTEE with Kelsey Grammer and Julia Stiles.

Colman stars on AMC's FEAR THE WALKING DEAD as Victor Strand. He has recently guest starred on BOJACK HORSEMAN (Netflix), TIMELESS (NBC), AMERICAN DAD (FOX) and MILES FROM TOMORROWLAND/ MISSION FORCE ONE (Disney Jr). Colman recurred on THE KNICK (Cinemax), guest starred on HORACE AND PETE (Hulu) and LUCIFER (FOX). Colman recently starred in ASSASSINATION NATION directed by Sam Levinson and the 2018 SXSW Audience Award-winning FIRST MATCH directed by Olivia Newman for Netflix.

Domingo is a recipient of The Best Drama Actor from The 2018 Independent Television Festival presented by the Television Academy® for his performance in NOTHINGMAN directed by Eli Kooris and Joshua Shaffer. Colman is a recent recipient of the Sundance Feature Film Program Grant. Domingo and his creative partner Alisa Tager and AMC Networks are currently developing an original drama series titled WEST PHILLY, BABY, which he will write, direct, and executive produce. He is also at work on an untitled half hour comedy for HBO.

Colman's previous feature film work includes the Academy Award®-nominated Paramount film SELMA as Reverend Ralph Abernathy; LEE DANIELS' THE BUTLER; LINCOLN directed by Steven Spielberg; three films directed by Spike Lee, including MIRACLE AT ST. ANA, RED HOOK SUMMER and PASSING STRANGE; FREEDOMLAND directed by Joe Roth; TRUE CRIME directed by Clint Eastwood; and THE BIRTH OF A NATION.

Domingo starred in The London Evening Standard Award-winning play THE SCOTTSBORO BOYS at the Young Vic in London, a role which he originated on and Off Broadway and reprised on the West End.

His hit Broadway musical SUMMER: THE DONNA SUMMER MUSICAL was honored with two Tony® Award nominations as well as Drama Desk and Drama League. It kicks off its National Tour in Fall of 2019.

Mr. Domingo is on faculty at The National Theater Institute at the Eugene O'Neill Theater Center, and he has taught, was a guest lecturer and a mentor at the Massachusetts Institute of Technology, University of North Carolina at Chapel Hill, the University of Texas at Austin, the Savannah College of Art and Design, University of Wisconsin, Madison O.M.A.I., The New York Writers Institute as the Burian Lecture Fellow, University of Minnesota, Temple University, The Art Institute of San Francisco and Community College of Philadelphia.

Ellen Burstyn (Nana Holbrook)

Ellen Burstyn's illustrious sixty year acting career encompasses film, stage and television. In 1975, she became the third woman in history to win both a Tony Award and an Academy Award in the same year for her work in SAME TIME, NEXT YEAR on Broadway and in the film ALICE DOESN'T LIVE HERE ANYMORE, for which she also received a Golden Globe nomination and a BAFTA Award for Best Actress. She became a "triple crown winner" when she received her first Emmy for a guest appearance on LAW & ORDER: SVU (2009). She won her second Emmy for her role in the miniseries POLITICAL ANIMALS (2013). Additionally, she has received six Emmy nominations and five Academy Award nominations, including her nomination for Best Actress in THE EXORCIST (1973). Her most recent films include THE HOUSE OF TOMORROW (2017), THE TALE (2018), NOSTALGIA (2018), and WELCOME TO PINE GROVE! (2019). Her past work includes THE LAST PICTURE SHOW (1971, Golden Globe and Academy Award nominations), RESURRECTION (1981) and REQUIEM FOR A DREAM (2000, Golden Globe and Academy Award nominations). In 2014, she was inducted into the Theater Hall of Fame. She most recently starred in 33 VARIATIONS in Melbourne. Ellen is currently co-president of the Actors Studio alongside Al Pacino and Alec Baldwin. She holds four honorary doctorates and lectures throughout the country. In 2006, she became a national best-selling author with the publication of her memoir, Lessons in Becoming Myself.

FILMMAKER BIOS

Noah Hawley (Directed by, Screenplay by)

Award-winning Noah Hawley is one of the most accomplished auteurs and versatile storytellers working in television, film and literature. Hawley balances the art of telling cinematic, unforgettable character-driven stories that linger long after you've been immersed in them.

Over the course of his more than 20-year career, Hawley's work as a novelist, screenwriter, series creator, showrunner and director has garnered acclaim – winning an Emmy®, Golden Globe®, PEN, Critics' Choice, and Peabody Award – and passionate response from audiences.

Also a best-selling author, Hawley has published five novels: A Conspiracy of Tall Men, Other People's Weddings, The Punch, The Good Father and most recently the bestseller Before the Fall.

Hawley began his television career as a writer and producer on the hit series BONES in 2005, going on to create, executive produce and serve as showrunner for ABC's MY GENERATION (2009) and THE UNUSUALS (2010). Most recently in addition to LEGION, he serves as executive producer, writer, director and showrunner on FX's award-winning anthology series, FARGO. He will begin production on the fourth installment of FARGO, starring Chris Rock with Hawley directing the first episode, this fall. Both acclaimed series are produced under Hawley's 26 Keys Production banner.

LUCY IN THE SKY is Hawley's his feature film directorial debut. Upcoming projects include Fargo: This Is A True Story, a companion book to the first three seasons of the series and authored by Hawley, which will be released by Grand Central Publishing in October.

Brian C Brown (Screenplay by, Story by)

Brian C Brown is a writer from Oviedo, Florida. His work has appeared in both film and television. He studied fiction writing at the University of Florida and film production at the University of Southern California. He has twice been featured on The Black List, an industry-curated list of the year's best unproduced screenplays, for UNCLE SHELBY and PALE BLUE DOT , both written with his childhood best friend and writing partner, Elliott DiGuseppi, who he has known since middle school. Brown and DiGuseppi are currently writing an original work for Dreamworks Animation as well as a horror concept for Blumhouse Productions with William Friedkin attached to direct.

In addition to his feature projects, Brian is currently serving as a Supervising Producer on the upcoming USA Television Drama BRIARPATCH , and has written for FX's LEGION and the NBC comedy ABOUT A BOY. He does most of his writing in a Del Taco. Brian lives in Los Angeles with his wife Sue and their two daughters, Emma and Lucy. They have two dogs who are, for some reason, named Three Hole Punch and Stapler.

Elliott DiGuseppi (Screenplay by, Story by)

Elliott DiGuseppi is writer from Oviedo, Florida. He attended New York University, where he studied film and television production at the Tisch School of the Arts. He has worked in London as an animation director and later as the post production supervisor on a number of television programs, including the Emmy-winning sketch comedy series KEY & PEELE. Elliott writes with his childhood best friend and writing partner, Brian C Brown, who he met when they were both twelve years old. Together they penned UNCLE SHELBY, a biopic dramatizing the life of beloved childrens' author Shel Silverstein. It would become the first of two appearances on The Black List, an industry survey of the year's best unproduced screenplays. Their follow-up script, PALE BLUE DOT, placed 8th on the 2015 Black List. They are currently writing an original work for Dreamworks Animation as well as a horror concept for Blumhouse Productions with William Friedkin attached to direct. He does most of his writing in a Del Taco. Elliott currently lives in Los Angeles with his wife Swati and their beloved cat, Dianne Kitten.

Reese Witherspoon (Producer)

Reese Witherspoon has created the kind of unforgettable characters that connect with critics and audiences alike, making her one of Hollywood's most sought after actresses. She won an Academy Award for "Best Performance by an Actress in a Leading Role" for her performance in WALK THE LINE and was later nominated in the same category for WILD in 2015. Witherspoon continues to utilize her Hollywood platform to drive the production of female-centric content with Hello Sunshine, a cross-platform media brand and content company, which she founded.

Witherspoon has executive produced and starred in two seasons of HBO's critically-acclaimed BIG LITTLE LIES, with the first season winning eight Emmy Awards, four Golden Globes, four Critics' Choice Awards and two SAG Awards. Witherspoon starred opposite Nicole Kidman, who co-produced the first season under her Blossom Films production banner alongside Witherspoon's Hello

Sunshine. David E. Kelley who adapted the script also served as an executive producer. The show, originally adapted from the 2014 novel of the same name by Liane Moriarty, also starred Meryl Streep, Shailene Woodley, Laura Dern, Zoe Kravitz, Adam Scott, and Alexander Skarsgard.

Up next, Witherspoon will star and executive produce through her Hello Sunshine banner, two seasons of Apple's THE MORNING SHOW alongside Jennifer Aniston. The show was given a two-season, straight-to-series order and the first season is anticipated for a Fall 2019 release on Apple's new streaming service. In 2020, Witherspoon will star and executive produce through her Hello Sunshine banner, which will also serve as the studio, for Hulu's LITTLE FIRES EVERYWHERE opposite Kerry Washington. The limited series is an adaptation of the 2017 novel of the same name by Celeste Ng.

Last year, Witherspoon added best-selling author to her list of credits with the release of her book Whiskey in a Teacup, which debuted #1 on the New York Times best sellers list. The book invites readers to share in Witherspoon's Southern heritage through her signature style, staple recipes and favorite traditions.

In 2016, Witherspoon and Otter Media announced the establishment of Hello Sunshine, a media brand and content company dedicated to female authorship and storytelling across all platforms. Some of the film and TV projects that have already been announced by Hello Sunshine include a 10-episode comedy series for Apple inspired by Curtis Sittenfeld's YOU THINK IT, I'LL SAY IT; ARE YOU SLEEPING, executive produced by and starring Octavia Spencer for Apple; WHERE THE CRAWDADS SING movie adaptation for Fox 2000; limited series DAISY JONES & THE SIX for Amazon, which received a 13-episode order; LEAGUE OF WIVES for Fox 2000; DELIVERY, a family drama set in a high-risk perinatology unit, in development at NBC; a film for Fox 2000 based on Catherine Steadman's novel Something in the Water; and A WHITE LIE, a psychological thriller for TriStar Pictures being produced by and starring Zendaya.

In 2015, Witherspoon produced and starred in the film adaptation of Cheryl Strayed's eponymous memoir WILD. Directed by Jean-Marc Vallée, Witherspoon received Academy Award, Golden Globe, SAG, Critics' Choice, and BAFTA Award nominations for her role.

In addition to creating more roles for women on screen, Witherspoon is a strong advocate for women and children in her philanthropic work by collaborating closely with programs such as Girls, Inc. and the Children's Defense Fund. She currently serves on the board of the Children's Defense Fund, with whom she has been involved for many years, raising money and awareness for their many programs. Witherspoon strongly supports the passage of the International Violence Against Women's act, which creates a comprehensive approach to combat violence. Witherspoon has been active on behalf of the Rape Treatment Center at the Santa Monica-UCLA Medical Center and Save the Children. Since 2010, Witherspoon has been actively involved in Stand Up to Cancer and recently hosted their annual benefit. She also currently serves as storyteller-in-chief for the Elizabeth Arden brand.

In 2006, her extraordinary performance as June Carter Cash in the 20th Century Fox bio-pic WALK THE LINE, earned her the Academy Award for Best Performance by an Actress in a Leading Role, as well as the BAFTA, Golden Globe Award, Screen Actors Guild Award, New York Film Critics Award, Broadcast Film Critics Award, People's Choice Award and 11 other awards. Other film credits include Disney's A WRINKLE IN TIME helmed by Ava Duvernay; Universal Pictures' animated musical comedy SING; the Nancy Meyers-produced feature HOME AGAIN, written and directed by Meyers' daughter, Hallie Meyers-Shyer; Warner Bros. comedy HOT PURSUIT starring opposite Sofia Vergara; Paul Thomas Anderson-directed INHERENT VICE alongside Josh Brolin, Owen Wilson, Joaquin Phoenix and Maya Rudolph; Warner Bros' THE GOOD LIE directed by Philippe Falardeau; Jeff Nichols's coming-of-age drama MUD with Matthew McConaughey; 20th Century Fox's romantic comedy THIS MEANS WAR alongside Tom Hardy and Chris Pine; WATER FOR ELEPHANTS with Robert Pattinson and Christoph Waltz; Dreamworks' MONSTERS VS. ALIENS; hit comedy FOUR CHRISTMASSES opposite Vince Vaughn; SWEET HOME ALABAMA, which had the largest opening at the time for a female-driven romantic comedy; breakout hits LEGALLY BLONDE and LEGALLY BLONDE 2 as the loveable "Elle Woods"; Mira Nair's VANITY FAIR; Gary Ross' PLEASANTVILLE; Alexander Payne's ELECTION as "Tracy Flick", and the teen cult classic, CRUEL INTENTIONS.

Bruna Papandrea, p.g.a. (Producer)

Bruna Papandrea is an award-winning producer of the HBO limited series BIG LITTLE LIES (8 Emmy Awards, 4 Golden Globe Awards, etc.), and the feature films WILD, GONE GIRL (over \$365 million in worldwide box office), WARM BODIES and MILK. She co-founded and runs Made Up Stories, a development, production and finance company committed to creating content with compelling female

figures squarely at the center and enabling female directors, writers, actors, and fellow producers to tell the stories they want to tell. In its first-year, Made Up Stories produced celebrated filmmaker Jennifer Kent's *THE NIGHTINGALE*, which premiered to critical acclaim at the 2018 Venice Film Festival, and rising filmmaker Abe Forsythe's *LITTLE MONSTERS*, starring Lupita Nyong'o and Josh Gad. Additionally, on the television side, the company is currently in post on both the HBO limited series *THE UNDOING*, written by David E. Kelly, directed by Susanne Bier, and starring Nicole Kidman and Hugh Grant, as well as the TNT series *TELL ME YOUR SECRETS*, written by Harriet Warner and directed by Caméra d'Or winner Houda Benyamina. They are also in prep on Netflix's limited series *PIECES OF HER* adapted from renowned crime author Karin Slaughter's eponymous book, to be directed by Lesli Linka Glatter.

John Cameron, p.g.a. (Producer)

Producer John Cameron is currently Executive Producer on the television series *THE EXPATRIATES* for Blossom Films and Amazon Studios.

He recently served as Executive Producer for all episodes of *LEGION* for FX and Marvel Television, completing the third and final season this spring. In addition to his producing role, Cameron directed four episodes.

Cameron also executive produced three seasons of the critically-acclaimed limited series *FARGO* for FX and MGM Television, for which he won an Emmy®, a Golden Globe®, a Peabody and numerous other awards. Cameron also directed a third season episode.

In feature films, Cameron produced the Academy Award®-nominated *LARS AND THE REAL GIRL* and the box office hit *BAD SANTA* for Dimension Films.

He executive produced *FRIDAY NIGHT LIGHTS* for Universal and director Peter Berg. After that successful collaboration, Cameron, Sarah Aubrey and Berg co-founded the production company Film 44. At Film 44, Cameron executive produced *THE KINGDOM* for Universal and five seasons of the Emmy Award®-winning *FRIDAY NIGHT LIGHTS* television series for NBC.

He executive produced many other films, including RUSHMORE for director Wes Anderson, LAKEVIEW TERRACE for director Neil LaBute and producer Will Smith and THE ODD LIFE OF TIMOTHY GREEN for writer/director Peter Hedges.

Early in his career, Cameron worked as First Assistant Director on films such as DAZED AND CONFUSED and MEN IN BLACK. Subsequently, he began a lengthy association with the Coen Brothers, first as Assistant Director on THE HUDSUCKER PROXY, then as Co-Producer on the Academy Award®- winning FARGO, as well as THE BIG LEBOWSKI; O BROTHER, WHERE ART THOU?; THE MAN WHO WASN'T THERE; INTOLERABLE CRUELTY, and THE LADYKILLERS.

Cameron began his career in motion pictures and television with a series of inventive shorts made in collaboration with high school friends, director Sam Raimi and actor Bruce Campbell.

He left New York University film school to work on Raimi's first feature THE EVIL DEAD, and subsequently worked as Raimi's First Assistant Director on ARMY OF DARKNESS, DARKMAN and THE QUICK AND THE DEAD.

Cameron is a member of the Television Academy, the Directors Guild of America, and the Producers Guild of America.

Polly Morgan (Director of Photography)

Polly Morgan was born in London and after working as a camera assistant for many years in both the UK and Canada, Polly attended AFI (American Film Institute) in 2008, to obtain her Masters in Cinematography.

Soon after graduating, Polly began shooting independent features that gained attention at festivals including Sundance, SXSW and Tribeca, before branching into television drama in both the UK and USA.

Named an ASC Rising Star in 2012, Polly has since become one of the youngest members to join the BSC and was named as one of Variety's Ten Cinematographers to Watch in 2016. In 2018, became one of the youngest members of the ASC and the only female ever to be both an ASC and BSC member.

Polly is currently shooting the sequel to A QUIET PLACE for Paramount Pictures.

Stefania Cella (Production Designer)

Designing sets on sound stages and bringing locations to life in major cities and random villages on every continent is the way Stefania Cella has spent the last 20 years.

Born and raised in Milan, Italy, educated in theater and art history, Cella developed a design style highly influenced by the interplay of light, shadow and color. The emotion of lighting and the aesthetic package in which it is presented provides a subtle context that alters reality to enhance a story. These elements also exist in everyday life but instead of enhancing story, they impact the emotional and aesthetic quality of spaces and it is Cella's sunny studio library, tucked away in the Hollywood Hills, where she has researched, prepared and found inspiration for more than 20 films. Some of those include works with Nick Cassavetes (JOHN Q), Barry Levinson (MAN OF THE YEAR, WHAT JUST HAPPENED) and Paolo Sorrentino, (THIS MUST BE THE PLACE, THE GREAT BEAUTY and LORO). THE GREAT BEAUTY brought her the highest award in Italy as best designer in 2014, the David di Donatello. In 2015 she collaborated with director Scott Cooper for the Boston based period film, BLACK MASS, starring Johnny Depp as Whitey Bulger. She followed this achievement with her design for DOWNSIZING, directed by Alexander Payne, and WHITE BOY RICK, directed by Yann Demme. After her third collaboration with Paolo Sorrentino for the epic four hour feature on TYCOON Silvio Berlusconi's Loro, she worked with Noah Hawley for the Astronaut's based story, Lucy in The Sky, starring Natalie Portman. Stefania just wrapped a Sony-Marvel adventure , Morbius, due to hit theaters in 2020.

Regis Kimble (Film Editor)

Regis Kimble has been working as an editor since 1990. He has previously worked with Noah Hawley on the television series FARGO, where he was nominated for three Emmy Awards, an America Cinema Editors Award (ACE) and a PGA Award. His other previous credits include LEGION, AMERICAN HORROR STORY, GHOST WHISPERER, SHAMELESS, MY GENERATION, THE X-FILES and BUFFY THE VAMPIRE SLAYER. He will rejoin Hawley on his next project—the fourth season of FARGO.

Louise Frogley (Costume Designer)

Beginning her career in London and Paris as a set decorator/costume designer for various commercial companies, Louise has since gone on to become a highly regarded costume designer with decades of experience in the motion picture industry. Her credits span multiple genres with titles such as IRON MAN 3, THE FINEST HOURS, IDES OF MARCH and award-winning films like TRAFFIC, SYRIANA, and GOOD NIGHT, AND GOOD LUCK. Her recent work includes SPIDER-MAN: HOMECOMING, ANT-MAN AND THE WASP and the upcoming GREENBRIER from Columbia Pictures.

Jeff Russo (Music by)

Jeff Russo is an Emmy Award-winning and Grammy-nominated composer, scoring varied and compelling music for film, television and video games. He won an Emmy Award, and received two additional Emmy nominations for his thrilling and angst-producing score on FX's Golden Globe and Emmy winning FARGO. Russo also received a BAFTA nomination for Best Music for Annapurna Interactive's video game, WHAT REMAINS OF EDITH FINCH.

Russo's film credits include Craig Macneill's LIZZIE, starring Chloe Sevigny and Kristen Stewart, which premiered at the 2018 Sundance Film Festival; Peter Berg's action-thriller film, MILE 22, starring Mark Wahlberg; Jon Avnet's THREE CHRISTS, starring Richard Gere, which premiered at the 2017 Toronto International Film Festival

Russo is currently scoring CBS's recently announced STAR TREK: PICARD, starring Patrick Stewart. His music can also be heard on shows such as FX's LEGION, starring Dan Stevens and Rachel Keller; CBS's STAR TREK: DISCOVERY; starring Sonequa Martin-Green and Anthony Rapp, Netflix's THE UMBRELLA ACADEMY, starring Ellen Page and Mary J. Blige; Hulu's THE ACT, starring Patricia Arquette; FX's SNOWFALL, starring Isaiah John and Amin Joseph; and Starz' POWER, starring Omari Hardwick and produced by Curtis Jackson "50 Cent"; Starz's COUNTERPART, starring J.K. Simmons; HBO's Golden Globe and Emmy-nominated series THE NIGHT OF, starring John Turturro; Netflix's ALTERED CARBON, starring Chris Conner and Renée Elise Goldsberry; and more.

In addition to composing music for film and television, Russo is a founding member, lead guitarist and co-songwriter of two-time Grammy nominated, multi-platinum selling rock band, Tonic. Their debut

album, "Lemon Parade," posted three singles in the U.S. Mainstream rock charts' Top 10, with "If You Could Only See," rocketing to number one. In 2003, the band received two Grammy nominations, one for "Best Rock Performance by a Duo or Group with Vocal" for "Take Me As I Am," and one for "Best Rock Album."

Ronna Kress (Casting by)

Ronna Kress has worked for over 20 years as a casting director for feature films and is currently the EVP for Feature Casting at 20th Century Fox.

She started her career working as the casting associate for Marion Dougherty at Warner Brothers. She then worked for David Rubin on numerous films including ROMEO AND JULIET, THE TALENTED MR. RIPLEY and COLD MOUNTAIN.

Her credits as an independent casting director include Academy Award winning films MOULIN ROUGE, THE BLIND SIDE and MAD MAX: FURY ROAD. She cast the first in the series of both THE FAST AND THE FURIOUS and PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL. Other films include DEADPOOL, THE GREAT GATSBY and THE FAULT IN OUR STARS.

While working at Fox she cast FORD V. FERRARI, FREE GUY and LUCY IN THE SKY.

Maggie Phillips (Music Supervisor)

Music supervisor Maggie Phillips has lent her expertise to the creation of some of television and films' most unique sounds.

Phillips is the music supervisor on FX's Emmy Award-winning and Golden Globe-winning series FARGO, starring Chris Rock in the upcoming fourth season; and LEGION, starring Dan Stevens and Rachel Keller; Amazon's HOMECOMING, starring Julia Roberts; Hulu's Golden Globe and Emmy-winning series, THE HANDMAID'S TALE, starring Elisabeth Moss; SHRILL, starring Aidy Bryant; and THE ACT, starring Patricia Arquette; Netflix's THE UMBRELLA ACADEMY, starring Ellen Page and Mary J. Blige; the final season of Sam Esmail's MR. ROBOT, starring Rami Malek and Christian Slater; Starz's COUNTERPART, starring J.K. Simmons; Epix's Golden Globe-nominated series GRAVES; FX's SNOWFALL, starring Isaiah John and Amin Joseph; and many more.

In addition to television, Phillips has selected the music for more than 30 independent and feature films including Barry Jenkins's Academy Award-winning and Golden Globe-winning film, MOONLIGHT, starring Mahershala Ali; Sundance Grand Jury Prize-winner, THE MISEDUCATION OF CAMERON POST, starring Chloë Grace Moretz; WB's romantic comedy, ISN'T IT ROMANTIC, starring Rebel Wilson; Grammy-winning director Jesse Peretz's romantic comedy, JULIET, NAKED, starring Chris O'Dowd and Rose Byrne; Sundance Grand Jury Prize-nominee, INGRID GOES WEST, starring Aubrey Plaza and Elizabeth Olsen; and many more.

Phillips' upcoming projects include Eliza Hittman's NEVER, RARELY, SOMETIMES, ALWAYS, starring Ryan Eggold; Apple's upcoming Ron Moore series FOR ALL MANKIND, starring Chris Bauer; and Hulu's new series THE GREAT, written and produced by Tony McNamara (THE FAVOURITE) and starring Adam Darlington and Elle Fanning.

Aside from her recurrent collaboration with Director Noah Hawley (FARGO; LEGION), Phillips has been the music supervisor on many of The Duplass Brothers' titles including SXSW and Sundance film, CYRUS, starring Jonah Hill; and JEFF, WHO LIVES AT HOME, starring Jason Segel and Judy Greer, which premiered at TIFF in 2011.

CREDITS

Unit Production Manager	JOHN CAMERON
First Assistant Director	DONALD MURPHY
Second Assistant Director	PETE DRESS

CAST

Lucy Cola	NATALIE PORTMAN
Mark Goodwin	JON HAMM
Erin Eccles	ZAZIE BEETZ
Drew Cola	DAN STEVENS
Blue Iris	PEARL AMANDA DICKSON
Nana Holbrook	ELLEN BURSTYN
Frank Paxton	COLMAN DOMINGO
Hank Underwood	JEREMIAH BIRKETT
Jim Hunt	JEFFREY DONOVAN
Kate Mounier	TIG NOTARO
Chelsea	STELLA EDWARDS
Emily	ARLO MERTZ
Miles Henckle	TOBIAS SCHÖNLEITNER
Dr. Addison	DIANA DELACRUZ
Elementary School Girl	CALI DICAPO

Will Plimpton	NICK OFFERMAN
Mayer Hines	JOE WILLIAMSON
Earl Pearly	ARNELL POWELL
Nasa Safety Diver #1	RENE H. HERRERA
Nasa Safety Diver #2	CASEY ADAMS
Nasa Safety Diver #3	RICK ROTTGER
Nasa Safety Diver #4	SEAN TAYLOR
Test Engineer	SHAY ALI
Doctor	S. ZYLAN BROOKS
San Diego Police #1	JAKE DASHNAW
San Diego Police #2	CHAD DASHNAW
San Diego Police #3	ALYMA DORSEY
San Diego Police #4	RYAN RYUSAKI
San Diego Police #5	MIC RODGERS
San Diego Police #6	JAY HIERON
Gas Station Dad	JON BERRYMAN
Gas Station Mom	BRITTANY BERRYMAN
Gas Station Boy #1	AIDEN BERRYMAN
Gas Station Boy #2	JONNY BERRYMAN
Store Clerk	NICOLE DELE
News Anchor	RASHA GOEL

Shriners Quartet	JIM CAMPBELL RANDY CRENSHAW CHARLES LANE GARY STOCKDALE
Stunt Coordinator	JEFF DASHNAW
Stunts	CASEY ADAMS CHAD DASHNAW JAKE DASHNAW JJ DASHNAW STEVE DAVISON JEREMY FITZGERALD OLIVER KELLER NATALIE PADILLA SHERRY RENE WESLEY SCOTT NIKKI STANLEY
Stunt Riggers	ROCKEY DICKEY DAVID SCHULTZ
Production Supervisor	PEGGY ROBINSON
Art Director	SAMANTHA AVILA
Assistant Art Director	AJA KAI ROWLEY
Set Decorator	JON BUSH
Leadman	MICHAEL TIMMAN
Set Dressers	DAVID AGAJANIAN R. HENRY EVANS CHRIS LARSEN SARAI SOSA JOHN WARNER CHRISTOPHER L. WILLIAMSON

Set Designers	DANIELA VASEM MEDEIROS SHAMIM SEIFZADEH
Graphic Artist	GEOFFREY MANDEL
Illustrator	JAMES MARTIN
Art Department Coordinator	D'SHANNA MOSES
Art Department Production Assistant	ELIZABETH MAINES
Set Dressing Coordinator	MEGAN SODERBERG
Set Dressing Buyers	ELLEN DORROS JANE MADDEN KEVAN KNIGHT WEBER
On Set Dresser	MERDYCE McCLARAN
Second Second Assistant Director	DENISE ANDERSON POORE
Camera Operators	MITCH DUBIN, SOC SARAH LEVY
Stedcam Operator	PETER ROSENFELD
First Assistant Camera	DEAN MORIN CHELI CLAYTON SAMARAS
Second Assistant Camera	KEVIN MILES VERONICA BOUZA
DIT	CHRIS CAVANAUGH
Digital Utility	DUSTIN LeBOEUF
Camera Loader	GEORGE BALLENGER
Still Photographer	HILARY BRONWYN GAYLE, SMPSP
Script Supervisor	VEDA SEMARNE

Production Sound Mixer	ED NOVICK
Boom Operator	MICHAEL PIOTROWSKI
Utility Sound	KELLY LEWIS
Video Playback Supervising Engineer	STEVE IRWIN
Video Playback Engineer	JARED A. ROSEN
Post Production Supervisor	JOAN KELLEY BIERMAN
First Assistant Editor	ROBIN AUGUST
Second Assistant Editor	MISHA SYEED
Post Production Coordinator	KURT LEITNER
Editorial Production Assistants	JENNIFER CASTANEDA ASHLEY BRINEGAR
Sound Designers / Supervising Sound Editors	AI-LING LEE TOBIAS POPPE
Re-Recording Mixers	ANDY NELSON AI-LING LEE
Gaffer	MIKE AMBROSE
Best Boy Electric	MORTY PETERSEN

Lighting Console Programmer	GIDEON MARKHAM
Electricians	FFILIP BOLTON DEO DARRYL COWHERD CHRIS PRITZLAFF ROBERTO SCHEIN
Rigging Gaffer	DANA ARNOLD
Rigging Best Boy Electric	RICK SENTENO
Key Grip	MANNY DURAN
Best Boy Grip	RAUL VASQUEZ
Dolly Grips	BRAD REA MICHAEL WAHL
Company Grips	RANDY GARCIA DANIEL POOLE DANNY SOSA RANDY ALEXANDER VEGA EDDIE GUTIERREZ
Rigging Key Grip	
Rigging Best Boy Grip	CHARLES HART
Costume Supervisor	CAMILLE ARGUS
Key Costumer	GARET REILLY
Set Costumers	DEB DOWNING LILY SCOTT BOB MOORE SUSAN ANDERSON PARRISH KENNINGTON
Costume Production Assistant	ARIEL THOMAS

Department Head Makeup	CINDY JANE WILLIAMS
Assistant Makeup	AMY SCHMIEDERER
Department Head Hair	BARBARA LORENZ
Key Hairstylist	JACKLIN MASTERAN
Hairstylist	HUYEN TRAN
Location Manager	JENNIFER W. DUNNE
Key Assistant Location Managers	IAN RUTHERFORD NATHAN STEIN BEN THOMAS HOLLEY ALFONSO RUIZ CHRISTINA CONWAY
Assistant Location Managers	BRAD ALLEN ANTHONY M. PERROTTI
Property Master	TRISH GALLAHER GLENN
Assistant Property Masters	MONICA CASTRO AZRA BANO ALI
Props Production Assistant	JACQUELYN GUTIERREZ
Special Effects Coordinator	MARK BYERS
Special Effects Foremen	KEN RUDELL KEITH SUZUKI
Special Effects	THOMAS VON BADINSKI KEVIN BOWERS VANCE VANBOXTEL

Construction Coordinator	C. JONAS KIRK
General Foreman	MARK WEBER
Paint Supervisor	FRANK PIERCY
Head Labor Foremen	JAVIER CARRILLO
Toolman	ISAAC BADILLO
Construction Purchaser	CARRIE ROSLAN
Stand By Painter	ELIZABETH NORTON
Greens Foreman	TONY CASTAGNOLA
Production Coordinator	SHARI LaFRANCHI BLAKNEY
Assistant Production Coordinator	LEE PEREZ-GONZALEZ
Production Secretary	KRIS CHANEY
Office Production Assistants	LaRAE BURRESS CHAD HEIDEL DAN SHANAHAN
Set Production Assistants	ELIANA VICTORIA ALCOULOU MRE LIZ AVELAR JIMMY KEYTE KATE REEVES
Assistant to Mr. Hawley / Mr. Cameron	CAITLIN JACKSON
Assistant to Ms. Witherspoon	RACHEL BATI
Assistant to Ms. Papandrea	JANICE PARK
Assistant to Ms. Allen	LUCY PUTNAM
Assistant to Ms. Portman	MAULI DELANEY

Production Accountant	TERRI GREENING
First Assistant Accountant	MEARA McDONALD
Second Assistant Accountants	CHRISTOPHER CIKETIC EMILY THORNE
Payroll Accountant	IRENE NAYDICHEV
Accounting Clerk	CLAIRE THORNE
Payroll Clerk	MAURA MOSS
Post Production Accounting	TREVANNA POST, INC.
Key Post Accountant	KAREN DELPIER
Assistant Post Accountant	TIM HOWARD
Extras Casting	DIXIE WEBSTER DAVIS
Transportation Coordinator	KIMBERLY LATINA
Transportation Captain	BRYAN NORTHUP
Transportation Co-Captain	VINCENT LIRA
DOT	JORDAN PARRILLO
Picture Car Coordinator	RANDALL WOLFF
Unit Publicist	BROOKE ENSIGN
Set Medic	MONIKA MANSON
Construction Medic	TOBIN HALE

Caterer	MARIO'S CATERING
Camera Cranes and Dollies Provided by	CHAPMAN / LEONARD STUDIO EQUIPMENT, INC.
Visual Effects Supervisor	LOU PECORA
Visual Effects Producer	DAVID VAN DYKE
Visual Effects Coordinators	SK NGUYEN AMALIA STARK

Visual Effects and Animation by ZOIC

Visual Effects Supervisor

Matthew J. Bramante

Senior VFX Supervisor Executive Producer 2D Supervisor

Christopher Jones
Kristen Leigh Branan
Matthew J. Bramante

VFX Producer CG Supervisor Senior Coordinator

Derek W. Johnson
Timothy Hanson
Annie Sollish

Animation & Rigging

Lochlon Johnston

Assets & Matte Painting

Hannah Josepher
Frankie Siegel

Lighting

Deb Santosa

Compositing

Drew Beekler
Kevin Conlon
Ari Garber
Jordan Hassay
Michael Miller
Abby Weinberg

Effects

Christian Gallagher
Cameron Walser

Tracking & Matchmove

Michael DeBeer
David Windhorst

Yu Okuizumi

Jesse McAlister
Youngmin Son

Frankie Siegel

Tehmina Beg
Roscoe David
Melissa Graff
Harimander Khalsa
Nick Rosselot
Brian Wolf

Jinny Ko
Ran Wang

Steve Kazun
Christina Murguia

Peter Scott

Shamus McGlynn

Millicent Brennan
Chris Dawson
Christopher Grandel
Kurt Lawson
David Tate
Dave Wolgemuth

Helen Kwok

Rebecca McKee

On-Set Data Wrangling & Additional VFX Photography

An Dang

Zach Swerdzewski

VFX Recruiting and Scheduling

Brooke Brigham

Amy Gunson

Machine Room

Monica Castro

Elizabeth Jacques

Head of Production

Sean Tompkins

Visual Effects by FACTORY VFX

Visual Effects Supervisor

Nicholas Cerniglia

VFX Executive Producers

Eric Christensen

Christal Wolgamott

Digital Artists

Bill Dunphy
Mark Riehl

Scott Gaynos
Russ Sueyoshi

Spencer Howson
Kelly Swenson

Lead Digital Artist VFX Editor

Juan Melgoza
Colin Patty

Digital Production Manager Production Coordinator

Don Kemmer
Liz Crawford

Digital Effects Supervisor VFX Editor

Matthew T. Wilson
Stephen Cheatum

Visual Effects by Blocked by Fire

Compositing

Pei Yao
Sorie Conteh

VFX Producer VFX Coordinator VFX PA

Jorge Zavala
Daniel Svaboe

Shane Strickman
Michael Contardo
Madeleine Roche

Supervising ADR / Dialogue Editor	SUSAN DAWES
Co-Supervising ADR Editor	GALEN GOODPASTER
Dialogue Editor	HELEN LUTTRELL
ADR Editor	DAVID V. BUTLER
Sound Effects Editors	JON TITLE M.P.S.E. DAN KENYON LEE GILMORE
Foley Editor	JUSTIN M. DAVEY
Assistant Sound Editor	MELISSA LYTL
Foley Recorded at	FOLEY ONE
Foley Artist	STEVE BAINE
Foley Mixer	PETER PERSAUD
Foley Assistant	GINA WARK
Sound Engineers	SAMUEL R. GREEN GEOFF ETHRIDGE
Post Production Facilities Provided by	FOX STUDIO LOT, LLC
Recordists	LUKE SCHWARZWELLER JESSE JOHNSTONE
Re-Recording Engineers	TOM LALLEY CARY CLARK
ADR Mixers	DAVID BETANCOURT CHARLEEN RICHARDS- STEEVES
Recordists	CHRISTINE SIROIS DAVID LUCARELLI
ADR Engineer	EVAN RAUTIAINEN

ADR Voice Casting

RAW VOICE CASTING

Additional Voices

KIRK BAILY
RANJANI BROW
WILLIAM CALVERT
JUNE CHRISTOPHER
MATT CORBOY
LYNN EVANS

WENDY HOFFMAN
DAVID MICHIE
ANDREW MORGADO
JIM PIRRI
STAN SELLARS
SHANE SWEET

Preview Engineer

LEE TUCKER

Main and End Titles Designed by

PLUCKY

Digital Intermediate and Dailies
Provided by

EFILM

Digital Intermediate Project
Manager

LOAN PHAN

Digital Intermediate Colorist

NATASHA LEONNET

Digital Intermediate Editor

PATRICK CLANCEY

Digital Intermediate Color Assist

LILY HENRY

Dailies Colorist

MATT WALLACH

Dailies Project Manager

ARTHUR TREMEAU

Score Conducted by

JEFF RUSSO

Score Orchestrated by

AMIE DOHERTY

Score Contracted by

GINA ZIMMITTI
WHITNEY MARTIN

Score Recorded and Mixed by

MICHAEL PERFITT

Music Editor	MATT DECKER
Digital Recordist	VINCENT CIRILLI
Score Recorded at	MUSICBOX STUDIOS THE NEWMAN SCORING STAGE
Score Mixed at	MUSICBOX STUDIOS
Scoring Assistant and Coordinator / Systems Tech	TRACIE TURNBULL
Score Coordinator	PERRINE VIRGILE
Assistant to Mr. Russo	CALEB HSU
MusicBox Studio Assistant	LAUREN PAYNE
Score Editor & Technical Assistance	SAM LUCAS
Orchestra	THE HOLLYWOOD STUDIO SYMPHONY
Vocal Soloists	LISA HANNIGAN AND HOLLY SEDILLOS
Custom Instruments Built by	BILL SWARTZ
Newman Stage Engineer	ERIN MICHAEL RETTIG
Newman Recordist	TIM LAUBER
Newman Stage Managers	DAMON TEDESCO & PETER NELSON
Music Coordinator	CHRISTINE GREEN ROE

SONGS

IT'S CONNIE 1400 AM

Written by Connie Conway and Jim Wilcox
Performed by MCI Players
Courtesy of MCI Records
By arrangement with Fervor Records

SOUTH TEXAS GIRL

Written by Lyle Lovett

GOOD MORNING

Written by Brian Burton and Norah Jones
Performed by Norah Jones
Courtesy of Blue Note Records
Under license from Universal Music Enterprises

LUCY IN THE SKY WITH DIAMONDS

Written by John Lennon and Paul McCartney
Performed by Lisa Hannigan and Jeff Russo
Produced by Jeff Russo

PRIVATE IDAHO

Written by Kate Pierson, Fred Schneider, Keith Strickland, Cindy Wilson and Ricky Wilson
Performed by The B-52's
Courtesy of Warner Records
By arrangement with Warner Music Group Film & TV Licensing / Island Records under license from Universal Music Enterprises / The B-52's

NEON PRAYER FLAGS

Written by Patricia Drew and Dwight Baker
Performed by The Wind and The Wave
Courtesy of The Wind and The Wave

BLUE SHADOWS ON THE TRAIL

Written by Eliot Daniel & Johnny Lang
Performed by Riders In The Sky
Courtesy of Riders Radio Records

POLK SALAD ANNIE

Written and Performed by Tony Joe White
Courtesy of Warner Records
By arrangement with Warner Music Group Film & TV Licensing

CHANT OF THE MOON

Written and Performed by Robert Drasnin
Courtesy of Dionysus Records
By arrangement with Ocean Park Music Group

SHINE

Written by Aria Pullman and Joshua Ostrander
Performed by Mondo Cozmo
Courtesy of Republic Records
Under license from Universal Music Enterprises

PARTY GIRL

Written by Wayne P. Walker and Mel Tillis
Performed by Mel Tillis
Courtesy of Columbia Records
By arrangement with Sony Music Entertainment



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CALIFORNIA FILM COMMISSION



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Mural Paintings by Robert T. McCall

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